

Georg Gerson

(1790–1825)

Wiegenlied

G.117

Score
(Contemporized)

Edited by
Christian Mondrup

Wiegenlied

Contemporized edition

Georg Gerson (1790-1825)

Andante

Gesang

Schlumm - re, lie - be Klei - ne! E - ben schlägt es neu - ne,

Fortepiano

p *cresc* *mf*

5

Dies ist jetzt die Schlum - mer - zeit für die Klei - nen weit und breit,

p *cresc* *f*

9

Ei - a po - lei - a, ei - a po - lei - a

p

2. Grosse Leute pflegen
Spät sich erst zu legen,
Haben oft bis in die Nacht
Nichts gethan und nichts gedacht.
Eia poleia.

3. An dem Spieltisch sitzen
Jetzo viel und schwitzen,
Und verspielen Zeit und Geld,
Weil man das für Mode hält.
Eia poleia.

6. Träume von Mamachen,
Träume von Papachen,
Bis du wieder wach geküßt
Von den lieben Eltern bist.
Eia poleia.

4. Lass auf Assembleen
Und Redouten gehen –
Herrn und Damen groß und klein,
Tanzen da im Tag hinein.
Eia poleia.

5. Lass Herr Organ zählen,
Ob Ducaten fehlen;
Zählest du doch Sorgen nicht,
Hast nicht Furchen im Gesicht!
Eia poleia.

Critical notes

This score is the first modern edition of the song “Wiegenlied” (G.117) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated July 3, 1817.

The sources are:

<i>MS</i>	“Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 83.
<i>COP</i>	“Zwölf deutsche Lieder”, “C II, 140 tv. 2°. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 3.
<i>PR</i>	“Wiegenlied für's Forte-Piano”, undated printing. According to Gerson's own thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen” ¹ the song was printed on the composer's own cost. ²

The anonymous poem “Wiegenlied” (probably by the composer) is a paraphrase on a German traditional lullaby.

In his manuscripts Gerson made use of various shorthand notations like slashed notes representing repeated notes. Such notation types are also found in music prints from that period like Gerson's string quartet no. 5 (G.63) published as part books 1826. The full score of this modern edition comes in two versions: a score keeping as close as possible to the original notation and an alternative, 'contemporized' score expanding the shorthand notations. In the contemporized scores the beaming of vocal staves has been adapted to modern practices. Separate parts are contemporized as well.

Performance indications within brackets and dashed ties and slurs have been added by the editor.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
12			Endings “1. 2. 3. 4. 5.” and “6.” in <i>MS</i> .

¹ Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.

² “für meinen Kosten gedruckt bey J. A. Böhme in Hamburg im July 1817”.